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*Anne  
and  
Patrick  
Poirier*

*Unstable Stability  
(The Falling Tower)*

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*November 17-December 15, 1979*

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*Philadelphia  
College  
of Art*

## **Acknowledgments**

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*Unstable Stability (The Falling Tower)* was lovingly constructed with the dedicated assistance of Gordon Gibfried and the following crew of PCA students: Betsy Bauer, Aaron Goldblatt, Charles Long, Graci Rice, and Douglas Shaw. Patsy Dass organized the artists' biography and Jerome Cloud is responsible for the effective catalogue design.

I am indebted to Mack Goode, Vice President for External Affairs at PCA, for facilitating the production of this catalogue. Janet Kardon's helpful suggestions with the catalogue essay are also gratefully acknowledged. And to Anne and Patrick Poirier, whose presence lit up the gallery as brightly as their sculpture, special, heartfelt thanks.

P.M.

**Philadelphia College of Art Gallery Staff**  
Paula Marincola/Acting Director of Exhibitions  
Patsy Dass/Assistant to the Director  
Gordon Gibfried/Gallery Attendant

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The work of French artists Anne and Patrick Poirier has derived its impetus from ancient ruins and obscure architectural sites, and may be viewed in the context of a re-emergent will in art to recover, through fictional recreation, elements of the submerged cultural past resonant with mythic and symbolic overtones. This psychological 'archaeologizing' however, does not necessarily indicate a nostalgia for *temps perdu*. Rather, historical references act as mnemonic and heuristic devices to both recollect and re-interpret the experiences and emotions evoked by the works' various sites of origin.<sup>1</sup> In this way, the Poiriers' sculptures have functioned not only as imaginative reconstructions of the past, but as archaeologies of the unconscious mind, and, more recently, as dwellings whose structural exaggerations are armatures for sophisticated perceptual investigations. Like the fiction of Borges, their work describes a mirror world of self-generated myths, and is a species of fantasy 'architecture/sculpture' peculiar to the seventies. The poetic texts which they sometimes write to accompany particular pieces extend their fictional context while expanding an implicit narrative dimension.

Anne and Patrick Poirier began working together in 1968, as *Grand Prix de Rome* recipients. Over the last ten years, the body of their work has emerged in cycles or series, which they have christened after the locations, mostly in Italy, which inspired them—*La Villa Medici*, 1968-70; *Angkor*, 1970; *Ostia Antica*, 1970-72; *Bordeaux*, 1973; *L'Isola Sacra*, 1972-73; *Monte Albano*, 1973-74; *Selinunte*, 1975; *Domus Aurea*, 1975-77; and *Villa Adriana*, 1977-79. Adapting the working methods of the professional archaeologist, the Poiriers begin their exploration of a particular site by creating a personal topography—making drawings and maps, taking paper casts of sculptures, photographing the site, keeping written notations and journals, and gathering specimens of plant life. Engaging in these activities which they term 'practices of Absorption'<sup>2</sup> encourages the ac-

cumulation of a stock of impressions, which, after a germinative period, are later recalled through the transformative action of memory, emotion and aesthetic consideration. Never directly imitative, the works relate to specific sites only as the Poiriers 'remember' them.

*Unstable Stability (The Falling Tower)* was a repository for a number of complex and arcane references. Its architectural progenitors were numerous—the insouciant eclecticism of the artist *bricoleur* combined references to sites excerpted from a time line spanning approximately 1500 years.<sup>3</sup> Its title demarcated its thematic boundaries—on the one hand its architectural allusions, on the other its emphasis on physical disorientation and exaggerated perceptual states. Erected in four days at PCA by the Poiriers and a crew of students and gallery staff, it was the first instance of their site-specific sculpture<sup>4</sup> to be seen in the United States.

Constructed of  $\frac{5}{8}$ " and  $\frac{1}{4}$ " plywood sheets and nails, the tower was painted white, both inside and out, and meticulously finished so as to present an almost seamless facade. Its geometry was simple, even austere. Projecting diagonally from the southeast corner of the gallery, its two principle elements were a skewed flat-topped tower, roughly  $6\frac{1}{2}$ ' square, and a processional staircase which ascended precipitously up the central facade to the tower's top. This pristine simplicity, however, was disturbingly subverted by the tower's appearing to be in imminent danger of falling over—the entire structure leaned precariously at a 70 degree angle to the floor.

A first glance inevitably recalled the leaning tower of Pisa—in reality, only a distant Italian relative. Mayan architecture, with its ceremonial, unbalustraded staircases, and square temple-towers was a more authentic reference; the entire *Falling Tower* resembled the fragmented ruin of some ancient ziggurat.<sup>5</sup> *Villa Adriana*, the Emperor Hadrian's utopian fantasy, built at Tivoli in the first century A.D., played godparent by pro-

viding the tower's symbolic armature. The archetypal forms—circles, squares, and color—white—of the Poiriers' *Villa Adriana* sculptures are predicated on the rational, 'solar' world of platonic ideals around which their architectural antecedent was conceived.<sup>6</sup>

*The Falling Tower*'s higher side (11¾') faced the gallery entrance and nearly grazed the ceiling; its sinking or 'falling' side was almost two feet lower (10') and faced the rear or south gallery wall. The staircase was enclosed on both sides by sheets of plywood, and all but two of its forty-four treads measured 19¾" long and 4" deep, with a riser height of 3". The bottom two steps were truncated and reinforced the illusion of disappearing or 'sinking' into the 'ground' of the gallery floor. Attempts to mount the leaning staircase, however, could be undertaken only in the spectator's imagination, as their scale and angle of inclination would not accommodate a physical journey. That particular feat of conceptual calisthenics, if negotiated, might be rewarded by a vicarious thrill of mixed danger and delight. Just as miniaturization acts to compress immense spaces, condensing whole cities to room size and placing them at the spectator's knees,<sup>7</sup> so the bird's-eye view afforded by elevation acts in a similar manner to "charge the surrounding space with implied vastness".<sup>8</sup> Bachelard, quoting Baudelaire, describes "... through memory, recapturing the extraordinary *voluptuousness* that pervades high places,"<sup>9</sup> and the tower stairs' vertiginous ascent related directly to the Poiriers' fascination with climbing in high places.<sup>10</sup>

Although standing in one's imagination at the tower's top was to experience the giddy sensations associated with high altitudes, the over-all scale of *The Falling Tower* was deliberately ambiguous. Neither miniature nor monumental, it inhabited an ambivalent middle-ground, meant to re-inforce an unsettling sense of disorientation. Color and light also contributed to the tower's inconsistent ambiguities and aura of unreality. Brightly

and evenly lit, its white facade (the same color as the gallery walls) appeared to waver at times and dissolve into a vision of pure light. Solidly built, it nevertheless challenged its own substantiality, appearing hallucinatory and incorporeal, like the chimerical structures encountered in dreams, or some Borgesian short story.

Typical of much of seventies' sculpture, *The Falling Tower* revealed itself completely only via the spectator's perambulation. Its facade was blind on its south and north sides, and as circumnavigation was possible from either direction, it permitted freedom to determine an individual route. To remain too long, however, on the 'falling' side was to experience strong physical discomfort—a mixture of claustrophobia and vertigo—as the tower seemed to encroach on its surrounding space and threaten the viewer, causing a disconcerting temporary loss of the body's center of gravity.

Proceeding around the facade to the rear of the tower, the spectator was unexpectedly confronted with another series of three steps, of equal dimension to those in front, which led up to an open doorway 3½' high by 1½' wide. Not just a theatre for imaginary participation, the tower allowed conditional access into its inner chamber—only by crouching nearly double could an adult pass through its entrance. The interior space, 6' square and 6½' high, was dimly lit by a small skylight, 9¾" square, a structural detail reminiscent of an ancient *compluvium*. This tiny, oppressive interior established a dialectic of architectural symbolism with the tower's shining facade. Its floor slanted at the same precarious angle as did the tower itself. Comfortably habitable for only a few moments, *The Falling Tower*'s inner chamber intensified the vertigo in whose grip the entire structure was suspended.

This room's direct antecedent was a small house or temple discovered by the Poiriers at the "Parco degli Mostri" at Bomarzo, a park of grotesque and enigmatic statuary near Orvieto. Constructed in the sixteenth century as the

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mannerist fantasy of an Orsini duke, Bomarzo has remained a site of largely impenetrable mysteries. The paradoxical dwelling found there, unremarkable from the exterior, once entered revealed itself to be a 'Caligari's cabinet' of oblique walls, floors, windows, and ceilings. In describing their recreation of this disordered space in *The Falling Tower*, the Poiriers have noted ". . . we have always been and are more and more interested and influenced by architectural or pictorial experience where the knowledge of physical and optical laws is used to introduce the spectator into another type of space which is the distortion and perversion of rational space."<sup>11</sup> Induced by the tower's various structural 'flaws', sensory disorientation became the locus for a concomitant intensification of perception. Vertigo, frequently associated with hallucinatory or dream-like states of consciousness, connoted here a psychological state of unreality. It opened a means of passage into a further dimension of the imagination, beyond the normal confines of conventional perceptions of time and space; it signaled a transition to a state of prolonged reverie.

*The Falling Tower* leaned upon both paradox and poetry. The conceptual feats and imaginary journeys which it demanded of its audience were devices for engaging the deepest levels of perception. It transfixed essentially fugitive actions and sensations (falling, dizziness), and by extension prolonged them indefinitely. By temporarily abrogating the laws of gravity, it suggested itself as a three-dimensional metaphor for the suspension of time. It acknowledged what Borges describes as "the hallucinatory nature of the world."<sup>12</sup> He continues, "We have dreamt the world. We have dreamt it as firm, . . . visible, ubiquitous in space, and durable in time, but in its architecture we have allowed tenuous and eternal crevices of unreason which tell us it is false."<sup>13</sup> *The Falling Tower* presented an architectural paradigm of invulnerability (a tower) as a structure 'in ruin'—an ironic elegy for the fragile, self-deceptive notions of permanence and cer-

titude to which architecture has traditionally erected its monuments.

Ruins, as Robert Morris has suggested, are themselves highly ambiguous spaces—"neither strictly a collection of objects nor an architectural space."<sup>14</sup> By inhabiting the spatial and temporal interstices between order and chaos, permanence and transience, they posit the simultaneous existence of the past within the present. The Poiriers' 'ruins' are conceived as spaces capable of arousing the collective memory which lies dormant in the individual subconscious—they function as vehicles for both traversing and transcending time.

Suffused with recollections of the past, *Unstable Stability (The Falling Tower)* despite its vertiginous posture, resided firmly in the present. Its concerns with both heightened perceptual processes and the psychologizing of space around a complex framework of historical notations marked it as an important seventies' sculpture. A temporary installation, its presence lingers, irradiating memory.

Paula Marincola

## Footnotes

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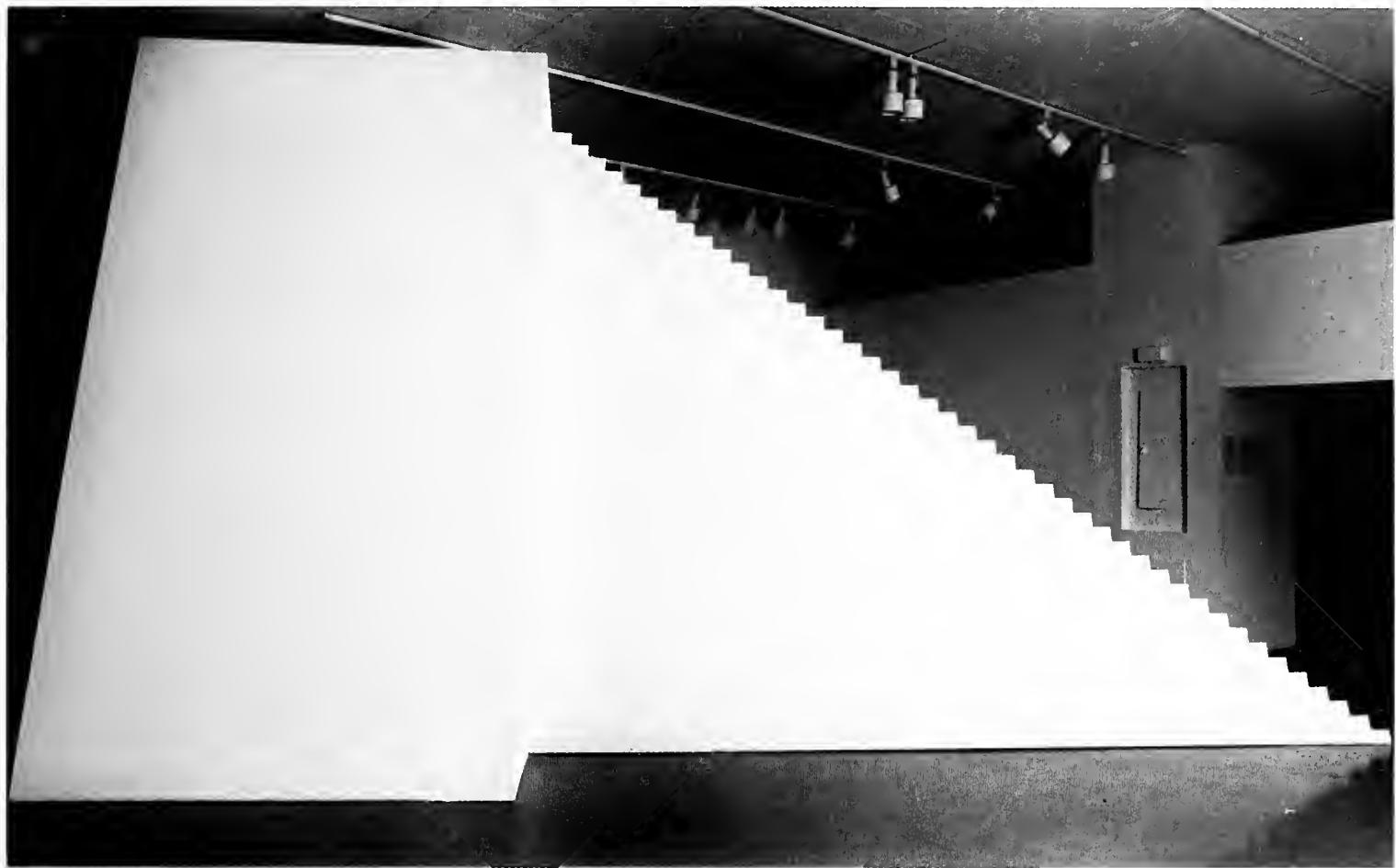
1. The Poiriers' work may be appropriately located within the neo-primitivist strain that has emerged strongly in the art of the last decade, and which has been documented in this country by three important exhibitions: "Primitive Presence in the '70's," Vassar College of Art Gallery, 1975, catalogue with introduction by Pamela Brown and texts by students in Peter Morrin's exhibition seminar; "Private Myths: Unearthings of Contemporary Art," the Queens Museum, 1978, catalogue with text by Allan Ellenzweig; and "Masks Tents Vessels Talismans", Institute of Contemporary Art, University of Pennsylvania, 1979, catalogue with text by Janet Kardon. The Poiriers' primitivism, like that of other seventies artists, has been a response to the formalist prohibitions of modernism—a strategy for negotiating 'content' back into art.
2. From a letter to the author, October, 1979
3. Borrowing or 'quoting' formal elements from various architectural sources has been an accepted convention in recent sculpture. The Poiriers' interest in ancient architectural sources is paralleled by that of American artists such as Alice Aycock or Charles Simonds.
4. Exhibitions of the Poiriers' work elsewhere in this country consisted of pieces fabricated in their studio which could later be placed interchangeably in various settings. *The Falling Tower*, however, was built solely for PCA's gallery space and was dismantled at the exhibition's close. It should also be noted here that the gallery was divided to accommodate a documentary film and videotape program, *Afterimages/Projects of the '70's*. The Poiriers had approximately 2/3rds of the gallery space (30' x 27') within which to work.
5. *The Falling Tower* related directly to an earlier work of the Poiriers, "The Vertiginous Way," part of the *Domus Aurea* series. It consisted of a long, uninterrupted flight of miniature stairs on which were seven landings, each marked by a small construction (e.g. pyramid, amphitheatre). One such structure was an observatory tower, the top of which could be reached by a narrow staircase. This tiny tower served as a miniature model for the piece at PCA.
6. Each cycle or series of work executed by the Poiriers is distinguished by a particular monochrome (white, rose, black), the choice of which is derived from the actual site as well as selected to further extend the work's symbology. For example, the black architectures of the *Domus Aurea* series referred to both their underground location and the irrational, labyrinthine workings of the subconscious mind for which they served as symbols.
7. As evidenced for example in their construction "La Ville d'Ausée," elements of which were shown in the exhibition "06 Art 76" at the University Art Museum, Berkeley, and which was shown in its entirety at the Museum of Modern Art in Fall, 1978, as part of its *Projects* series. The Poiriers have achieved their recognition in this country primarily through these miniaturized reconstructions, which have provoked inevitable comparisons with Charles Simonds' work. These represent, however, only a portion of the Poiriers' total oeuvre.
8. Robert Morris, "The Present Tense of Space," *Art in America* January/February, 1978, p. 76.
9. Gaston Bachelard, *The Poetics of Space*, trans., Maria Jolas, Beacon Press, Boston, 1969, p. 195.
10. From a letter to the author, October, 1979. "When we are in a place we always look for the highest points . . ." Translated from the French by Carla Weinberg
11. *Ibid.*
12. Jorge Luis Borges, "Avatars of the Tortoise," *Labyrinths/Selected Stories and Other Writings*, ed., Donald A. Yates and James E. Irby, New Directions, New York, 1962, p. 208.
13. *Ibid.*, p. 208
14. Robert Morris, *op. cit.*, p. 76

## ***Installation***



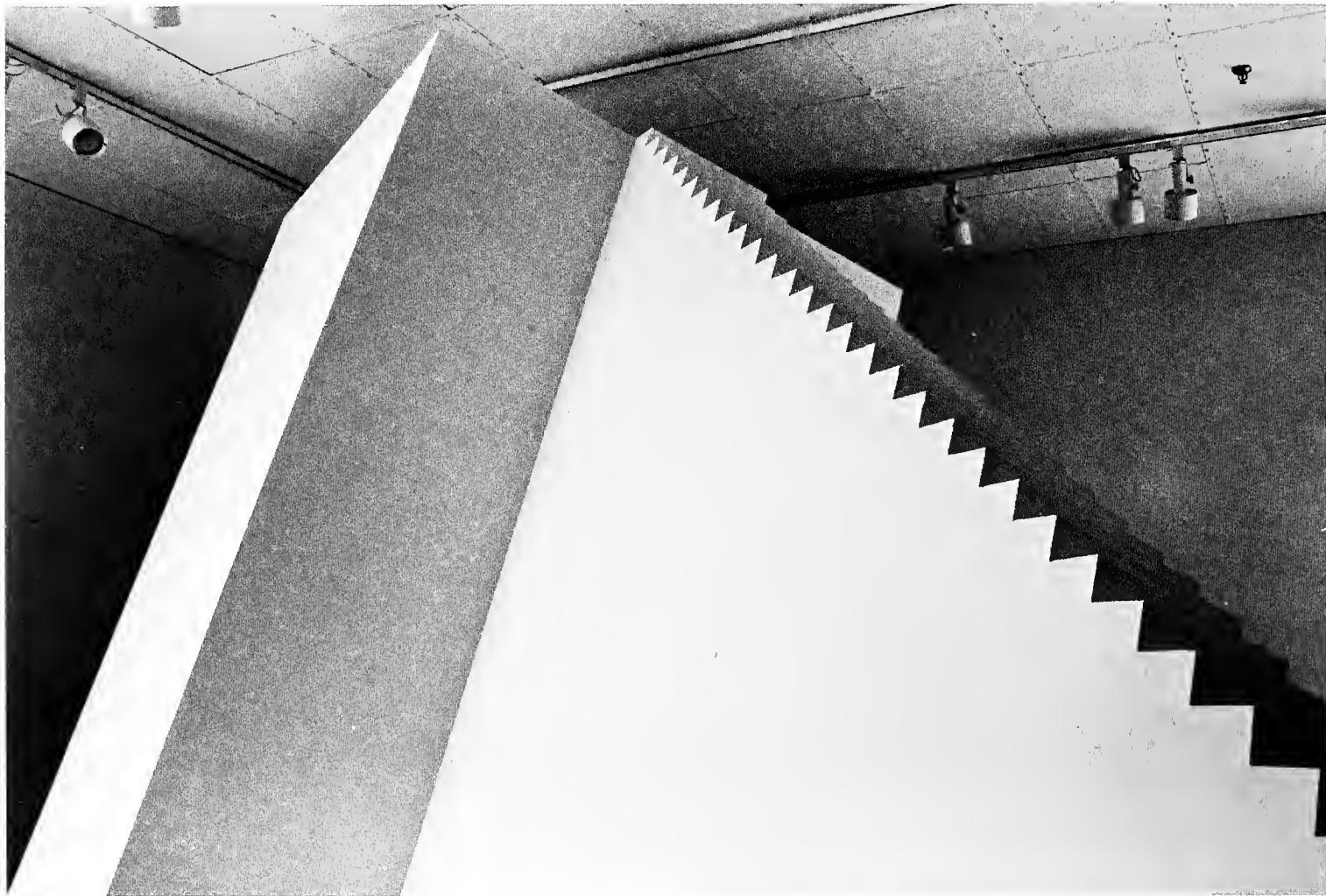
*Unstable Stability (The Falling Tower)* 1979 wood 11'3/4" x 6'1/2" x 6 1/2"  
View Facing Southeast





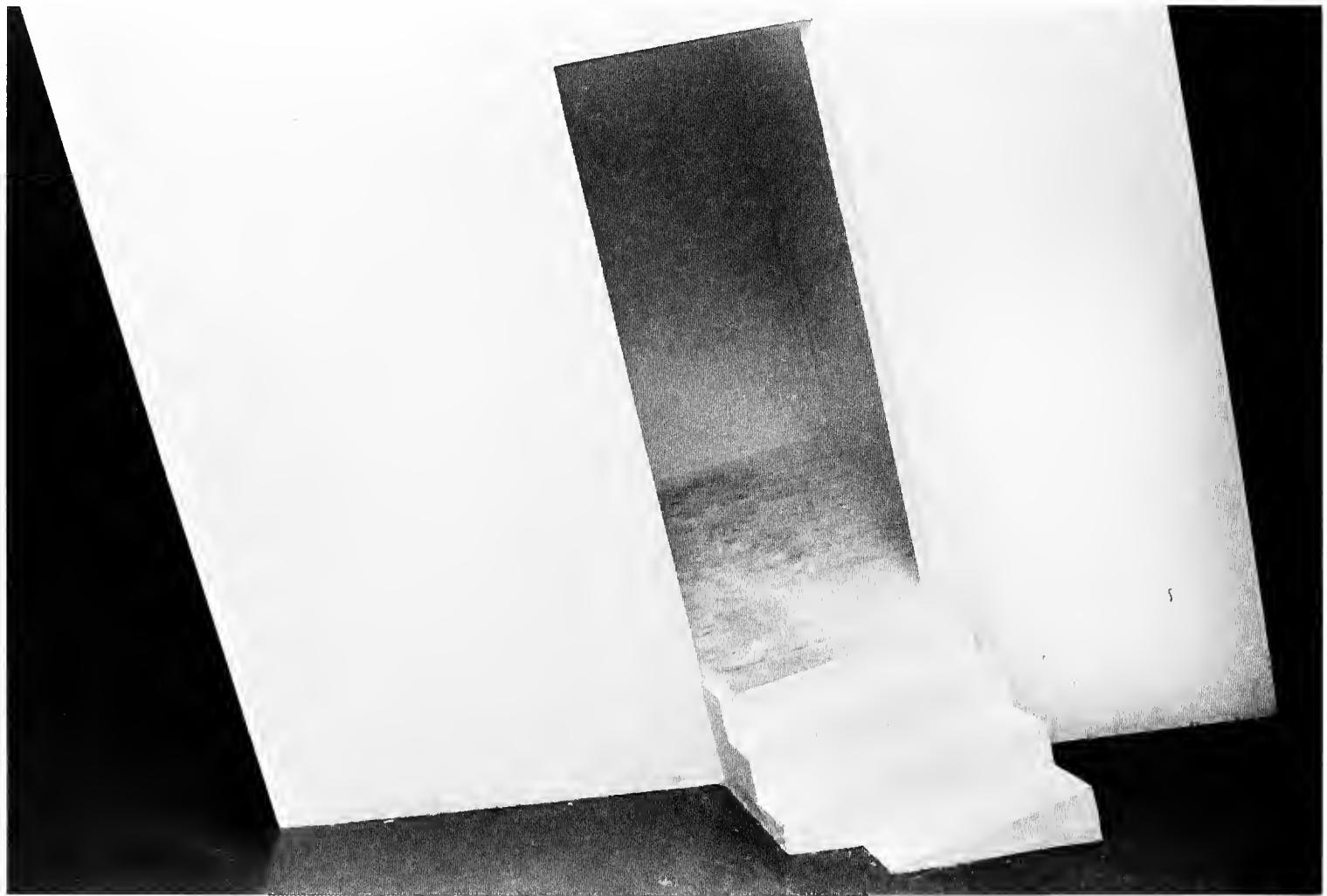
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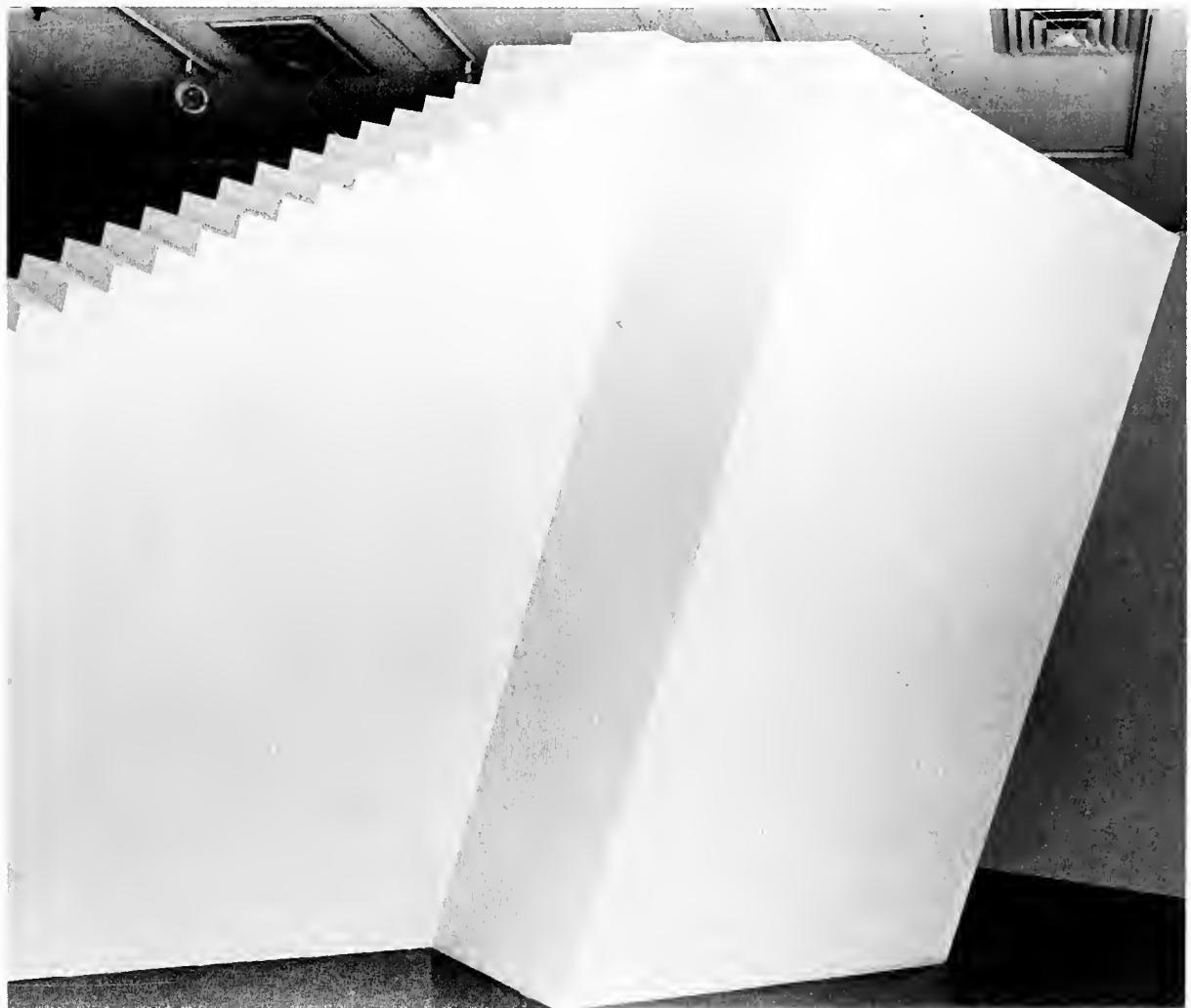
Detail Facing Southeast



Detail Facing Southwest







# ***Anne and Patrick Poirier***

**Anne** Born Anne Houllevigue March 31, 1942 in Marseilles, France  
**Patrick** Born April 5, 1942 in Nantes, France  
One son, Alain-Guillaume, born September 25, 1969  
The Poirier's live and work in Paris, France

## **Education**

**Anne** École Nationale Supérieure des Arts Décoratifs, 1965-67  
Studies in Contemporary Aesthetics, Sorbonne, 1965-67  
**Patrick** École Nationale Supérieure des Arts Décoratifs, 1965-67

## **Teaching Experience**

**Anne** Ecole Nationale Supérieure des Arts Décoratifs, 1972-73  
Visiting Artist, Carpenter Center for the Visual Arts,  
Harvard University, Cambridge, Massachusetts, 1979  
**Patrick** École Nationale D'Enseignement Technique, 1972-73  
École Nationale Des Beaux Arts de Dijon, 1978-79  
Visiting Artist, Carpenter Center for the Visual Arts,  
Harvard University, Cambridge, Massachusetts, 1979

## **Gallery Affiliations**

Gallery Paul Maenz, Cologne, Germany  
Galerie Sonnabend, Paris, France  
Massimo Valseschi Gallery, Milan, Italy  
Sonnabend Gallery, New York, New York, U.S.A.

## **Selected Exhibitions**

Listings are chronological and include catalogues.  
One-person exhibitions precede group exhibitions.

1970 Arco d'Alibert, Rome, Italy  
*Untitled*  
Painted wood  
Exposition Universelle d'Osaka, French Pavilion,  
Osaka, Japan  
"Untitled"  
Light, mirror-glass, plastic  
Grands et Jeunes d'Aujourd'hui, Paris, France  
"Villa Medici (Archéologie Parallèle)"  
Paper, photographs, porcelain  
Catalogue with text by the artists

1972 Gallery Paul Maenz, Cologne, Germany  
Villa Medici (Archéologie Parallèle)  
Paper, photographs, porcelain

1973 Neue Gallerie, Aachen, Germany  
"Romisches Antike," Ostia Antica  
"15 Steles," Villa Medici  
Clay, collage, ink, Japan paper casts,  
photographs on porcelain  
Catalogue with texts by Wolfgang Becker and  
Günter Metken

Gallery Paul Maenz, Cologne, Germany  
10 Eyes—10 Mouths  
Japan paper casts  
Biennale des Jeunes, Musée d'Art Moderne,  
Paris, France  
"Ostia Antica"  
Artists' books, clay, paper, porcelain  
Catalogue with text by the artists  
Octobre à Bordeaux, Musée des Beaux Arts,  
Bordeaux, France  
Writings and collages from the Bordeaux series  
Collage, ink, Japan paper casts, paper, plants,  
photographs on porcelain, wax; super 8 films  
Catalogue with text by the artists

1974 Sonnabend Gallery, New York City, New York  
Isola Sacra  
Artists' books, Japan paper casts, marble, paper,  
photographs, porcelain, wax  
Galerie Sonnabend, Geneva, Switzerland  
*Untitled* (A selection from the "Herbárium Diary,"  
Bordeaux series)  
Ink, paper, plants  
Galleria Forma, Genoa, Italy  
*Untitled* (A selection from the "Herbarium Diary,"  
Bordeaux series)  
Ink, paper, plants  
Galerie Yellow Now, Liège, Belgium  
*Traditions et Légendes*  
Ink on paper, hand-colored photographs  
Printed text, "A la Mémoire de Romulus," by the  
artists  
Kunstmarkt, Cologne, Germany  
Villa Medici  
Paper casts  
Spuren Sicherung, Kunstverein, Hamburg, Germany  
and Städtische Galerie in Lenbachhaus, Munich,  
Germany  
"Ostia Antica"  
Clay, japan paper casts, paper, porcelain  
Catalogue with text by Günter Metken  
Die Verloren Identität, Städtische Galerie,  
Leverkusen, Germany  
"Gradiva"  
Paper casts  
Projekt '74, Kunsthalle and Romanische Germanisches  
Museum, Cologne, Germany  
"Ostia Antica" (in collaboration with Y. Copens)  
Clay  
Catalogue with text by Evelyn Weiss and statements  
by the artists  
Tempo e Ricognizione, "La Bertesca" Gallery, Milan,  
Italy  
"Untitled" (L'Isola Sacra)  
Paper casts  
Catalogue with text by the artists  
Studio Marconi, Milan, Italy  
"Untitled" (Bordeaux series)  
Paper casts

10 Artistes Contemporains, Galerie Paul Maenz, Cologne, Germany  
 "Untitled" (Bordeaux series)  
 Paper casts

1975 Galerie Sonnabend, Paris, France  
Les Paysages Revolus—Selinunte  
 Black and white, color, hand colored photographs  
 Danner Galleriet, Copenhagen, Denmark  
12 Visages D'Une Fontaine Morte  
 Japan paper casts, black and white photographs  
 Galerie Paul Maenz, Cologne, Germany  
Untitled (Mexico—Monte Alban series)  
 Ink, paper, photographs  
Pour Memoire, Musée des Beaux Arts, Charleroi, Belgium  
 "Memoire d'un Pays Noir"  
 Performance in 5 parts for a blind man, with fictional text by the artists

1976 La Biennale di Venezia, Venice, Italy  
 "L'Incendie de la Grande Bibliothèque"—Domus Aurea  
 Charcoal  
 Catalogue with texts by Eduardo Arroyo, Enrico Crispolti, Raffaele De Grada, K.G. Pontus Hulten, Tommaso Trini  
Art et Photographic, Maison de la Culture, Rennes, France  
 "Untitled" (Bordeaux series)  
 Artists' texts, paper, porcelain  
 06 Art 76, University Art Museum, University of California, Berkeley. Traveled to Sarah Campbell Blaffer Gallery, University of Houston; Neuberger Museum, State University of New York, Purchase.  
 "Ausée," Domus Aurea  
 Charcoal  
 Catalogue with introduction by K.G. Pontus Hulten and text by J.F. de Canchy

1977 Galerie Sonnabend, Paris, France  
Petits Ecrits et Plans Ruines  
 Collage, gold-leaf, paper, color photographs  
 Galerie Paul Maenz, Cologne, Germany  
Untitled  
 Charcoal, photographs  
 Gallery Massimo Valssecchi, Milan, Italy  
Le Jardin Noir  
 Color photographs  
 Centre d'Arts Plastiques Contemporains, Bordeaux, France  
 Maison de la Culture, Rennes, France  
L'Incendie de la Grande Bibliothèque (Domus Aurea) including Ausée and La Voix des Ruines Noires  
 Charcoal  
 Catalogue with text by J.L. Froment and statement by the artists  
 Neuer Berliner Kunstverein, Berlin, Germany  
L'Incendie de la Grande Bibliothèque (Domus Aurea)  
 Charcoal

Documenta VI, Kassel, Germany  
 "Construction IV"  
 Charcoal, water  
 Catalogue with text on Anne and Patrick Poirier by Günter Metken and statement by the artists.  
*Europe in the Seventies: Aspects of Recent Art*, Art Institute of Chicago, Chicago, Illinois. Traveled to the Hirshhorn Museum, Washington D.C.; San Francisco Museum of Modern Art, San Francisco; Fort Worth Art Museum, Fort Worth; Contemporary Arts Center, Cincinnati.  
 "La Grande Necropole"  
 Charcoal, water  
 Catalogue with introduction by A. James Speyer, texts by Jean-Christophe Ammann, David Brown, and Rudi Fuchs, and statement by the artists  
 Galerie Sonnabend, Paris, France  
Villa Adriana  
 Herbarium on marble, photographs  
 Centre Georges Pompidou, Paris, France  
Domus Aurea (Including "The Black Garden," "The Black Library," and "Room of the Black Architectures")  
 Artists' books, charcoal, coal, gold-leaf, ink, herbarium, paper, photographs, water  
 Catalogue with texts by R. Camus, J. Clair, G. Lascault, G. Metken, Pontus Hulten, D. Roche, D. Sallenave, and statement by the artists  
 Bonner Kunstverein, Bonn, Germany  
Construction IV, L'Incendie de la Grande Bibliothèque, Ostia Antica  
 Charcoal, clay, coal, Japan paper casts, porcelain  
 Catalogue with text by Dorothea von Stetten  
 Palais des Beaux Arts, Brussels, Belgium  
The Black Library  
 Charcoal, gold-leaf on paper  
Construction IV  
 Charcoal, coal  
L'Incendie de la Grande Bibliothèque (Domus Aurea series)  
 Charcoal  
Ostia Antica  
 Artists' books, ink, photographs, paper; Clay  
Petit Fragments (Isola Sacra series)  
 Paper casts  
Untitled (Isola Sacra series)  
 Hand colored photographs, ink on paper ribbon  
Untitled (Bordeaux series)  
 Selection from the "Herbarium Diary"  
Untitled (Villa Medici series)  
 Collages, paper casts, photographs on porcelains  
 Catalogue with text by the artists (Domus Aurea—Petit Guide à l'usage des voyageurs)  
 Mannheimer, Kunstverein, Mannheim, Germany  
 As at the Palais des Beaux Arts (above), not including  
L'Incendie de la Grande Bibliothèque and Ostia Antica  
 Additional works included  
Untitled (Ostia Antica series)  
 Japan paper casts  
 Study for The Black Garden  
 Collages, charcoal, gold on leaves

Projects, The Museum of Modern Art, New York City, New York  
 "Ausée"  
 Charcoal, water, wood  
 Sonnabend Gallery, New York City, New York  
*The Vertiginous Way*  
 Charcoal, wood

1979 Galerie Sonnabend, Paris, France  
*Equilibre Instable—Chaos Organisé*  
 Plaster  
 Galerie Paul Maenz, Cologne, Germany  
*Villa Adriana*  
 Plaster  
 Palazzo dei Diamanti, Ferrara, Italy  
 Three installations: *Scritti Su Petali*, *Stanza dello Sgardo*, *Stanza delle Statue Rotte*  
 Cotton, ink on rose petals, Japan paper, Japan paper casts

### Selected Writings About the Artists

Clair, Jean, "Une archéologie du Présent," *Chronique de l'Art Vivant*, August/September. Re-edited as *Art en France, une nouvelle génération*, Paris, Editions du Chêne, 1972.

Becker, Wolfgang; Metken, Günter, *Anne and Patrick Poirier*, Exhibition Catalogue, Neue Galerie, Aachen, Germany, 1973.

Dupuis, Sylvie, "Octobre à Bordeaux," *Art Press*, December 8, 1973, p. #

Lascault, Gilbert, "Anne and Patrick Poirier et les ruines vivantes," *Twentieth Century*, June 1973, pp. 180-181.

Metken, Günter, "Archéologie und Erinnerung," *Kunstwerk*, May, 1973, pp. 26-37.

Stefano, Effie, "8th Biennale de Paris," *Art and Artists*, December 1973, p. 43.

Henry, Gerrit, "Reviews and Previews," *Art News*, March 1974, p. 98.

Pincus-Witten, Robert, "Reviews," *Artforum*, April 1974, p. 67.

Stefano, Effie, "Antiquity Within Us," *Art and Artists*, September 1974, pp. 28-33.

Barilli, Renato, *La Ripetizione differante*, Exhibition Catalogue, Studio Marconi, Milan, Italy, 1975.

de Canchy, J-F, 06 ART 76, Exhibition Catalogue, University Art Museum, University of California, Berkley, California, 1976.

Heinrich, T.A., "XXXVII Venice Biennale," *Artscanada*, October 1976, p. 54.

Lascault, Gilbert, "Villes Miniaturisées," *Twentieth Century*, December 1976, pp. 131-5.

Metken, Günter, in *Spuren Sicherung*, Cologne, Germany, Dumont Aktuel, 1977.

Heinrich, T.A., "Sculpture for Hercules: Documenta 6", *Artscanada*, October/November 1977, p. 12.

Lascault, Gilbert, "De quelques problèmes formels; la couleur selon Anne et Patrick Poirier," *Twentieth Century*, December 1977, pp. 93-5.

Bouisset, M., "Anne et Patrick Poirier: Domus Aurea, Ausée," *Twentieth Century*, December 1978, p. 151.

Catoir, B., "Bonner Kunstverein; Palais des Beaux Arts Brussel; Mannheimer Kunstverein; Ausstellung," *Kunstwerk*, June 1978, p. 72.

Danoff, J. Michael, "Report from Chicago—Europe in the Seventies," *Art in America*, January/February 1978, p. 57.

Gibson, Michael, "The Serene and Philosophical Tree," *Art News*, March 1978, p. 156.

Shapiro, Lindsay Stamm, "New York Sculpture," *Craft Horizons*, December 1978, p. 17.

Urdang, Beth, "Anne and Patrick Poirier at the Centre Beaubourg," *Art in America*, May/June 1978, pp. 125-127.

### Writings by the Artists

"A La Memoire de Romulus," Yellow Now Editions, Liège, 1974

"Les Paysages Révolus," Sonnabend, Paris, 1975

"Les Réalités Incompatibles," Berg, Copenhagen, 1975

"Domus Aurea," Presses de la Connaissance, Paris, 1977

"Domus Aurea," Centre Georges Pompidou, Paris, 1977

"Gradiva," Paul Maenz, Cologne, 1973

"Inscription Froissée," Rottweil Kunstverein, 1973

"Petit Guide à l'usage des voyageurs," Palais des Beaux Arts, Brussels, 1978

"140 notes around a round utopia," Self-published, Paris, 1979.



